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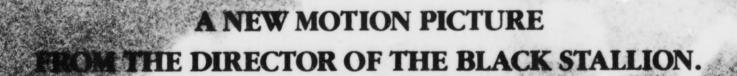
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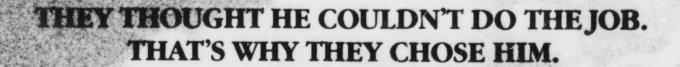
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Icome to Ampersand's Back to School issue. This is our seventh year of publication (tra la), and we're pleased to present something new a special consumer information section in each of our six issues. In this one - Eashion, Next month, we survey Home Electronics, and for December, Food and Entertainment (for the holidays, of course) Future issues will grapple with Hift Sound, Health & Personal Care, and Beyond the Campus (travel, credit, etc.) All of these special programs are extrawe still bring you entertainment news and features in every issue.

We'd like to know your reactions to the special sections, and to Ampereurd in general. Write to us, and soon, we live for the mail (things can get pretty lonesome around Holly-

P.S. A trivia quiz. Who was on Ampersand's first cover, back in September of 1972 (No prizes - just the winners names in print in a future issue Your mothers will be

> huduth sims Editor

Send your comments, kudos and complaints to In One Ear, 1680 North Vine, Suite 900, Hollywood, CA 90028.

am a bit confused about Eric Flaum's reference to see see as rightfully one of the Flaum's reference to New Jer most maligned states in the nation. I'm especially confused with your use of the word "rightfully"

I've grown up in New Jersey spending all of my summers on the lersey shore or in the northwestern corner of the state. New Jersey has some beautiful places with miles of farmland, beaches and lots of beau tiful horse country. We serve the nation (yes, the whole nation) as a gateway or causeway to New York City When did we earn such a hor rible reputation?

trafise who are looking to hop on the band wigam and poke him as New Jersey that things are the win they are So from now on keep

vour opinion to yourself.
I regret you had to be the sult ject of my wrath but I had to begin imms like your own-

Olen Richa N

len Piscoper in our cover story the bother to contradict being the tar minded neutral fine bionems

oved the carroon illustrations by Paul Ollswang to April issue Could you feature

Kathie Pederson I mitersity of Oregon

Mr Ollswang is a regular contributor, and he will no doubt reappear in these pages

ust wanted to send a quick note of appreciation for your magazine. I plan to live in the North ast for the summer and your mag azine has helped me with my summer plans (i.e. your Summer Travel and Entertainment section in Vol. VI, No. 6, April, 1983).

Incidentally, I discovered Amper sand at Arizona State University

Daten M Tosch Mesa, A.

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features

MICHAEL PARE • 10

Brand new screen presence

JOE PISCOPO • 12

SNL's next breakaway star

A FLOCK OF SEAGULIS • 17

Flap, flap, caw, caw

BRAINSTORM • 18

Doug Trumbull's beleaguered special effects bonanza

SPECIAL FASHION SECTION • 20

Sneakers of the Gods Your Fashion Future Keeping Warm Your Wardrobe: Good News & Bad News

departments

IN ONE EAR

Letters

& OUT THE OTHER • 9

News, rumor & bype

OUR COVER

Joe Piscopo was photographeá by New Yorker Deborah Feingold

QUTTHE OTHER

goings on

BY STEVEN GINSBERG

No Laughing Matter

A Stripes, and Tootsie, former Saturday Night Live star Bill Murray is now taking on his first serious role. He plays a young man coming to terms with the world in 1920's Paris in The Razor's Edge, based on the W. Somerset Maugham novel. Murray co-wrote the screenplay with director John Byrum (who wrote the putrid Heartheat) and is shooting on locales in England, France and the Himalayas. And if the transition to drama doesn't work? "I promised to do a comedy if I mess this up," Murray says. It's a safe bet: he's already signed to do Ghosthusters with Dan Avkroyd. Aykroyd and Harold Ramis wrote the script (to be directed by Stripes' Ivan Reitman), which was at one time intended for Richard Pryor.

The 1984 Выс Виотива Calendar, the brainchild of Deborah Caulfield, David Crook and Michael Gershman, "celebrates" our real-life versions of George Orwell's night-marish fiction. The calendar, which

unfolds as a generous 3x4 poster, de tails Nixon's crimes, HUAC's blacklist, Vietnam, and dozens of lesser-known but no less shameful American events. (Example: In November 1972, "Rep. William Moorhead reveals White House plan to install FM receivers that can be operated by government in every home, boat and auto.") Available in campus book shops, this calendar is a great gift for the truly paranoic or the merely worried. Coming next spring from the same trio (plus Robert Ellis Smith) is The Big Brother Book of Lists.

Signing Up

R EMEMBER THE OLD DAYS IN Holstudio contract? They're coming back. Paramount Pictures has in the last few months signed long term deals with Eddie Murphy (for a mere \$15 million and his own production company); Staying Alive co-star Cynthia Rhodes (for a six-figure salary and an option to do five films); Winds of War director Dan Curtis (for the opportunity to make features); and Flashdance producer Don Simpson and Jerry Bruckheimer ..?). Why the sudden urge for a stable of talent? "There are certain people whose creative vision we share and want to make movies with over a long period of time," a Paramount rep explained. And we thought they just wanted to make money

Old Lovers Never Die

C HECK VERY CLOSELY and YOU'll find Diane Keaton in one of the many still shots contained in Woody Allen's latest film. Zelig Keaton is seated at a table in a party scene with Allen's Zelig character and costar Mia Farrow. But it's doubtful you'll find Keaton in any of Allen's upcoming films. She'll be spending a good part of next year in Europe starring in the filmization of John LeCarre's novel Little Drummer Girl. After that it's the lead in Modern Bride, where she portrays a woman in her thirties getting married for the first time.

M ike Nichols has committed to direct a film version of Nora Ephron's roman a clef Hearthurn, the humorous story of a marriage breakup that is said to be based on Ephron's own stormy matrimony with Watergate hero Carl Bernstein. The novel centers on a Washington columnist and his wife, a kind of hip Julia Child who has her own cooking show. It also offers at least one recipe about every 20 pages — though none for popoorn.

Bo-Zo

P OOR BO DEREK. First she finds out that her costar in her new movie. Bolero, Fabio Testi, has herpes (and after they did some major romantic scenes). Now she suffers the further indignation of having to retitle her film. Bolero has already been registered by someone else. But BoBo gets the last laugh this time. She's simply calling her epic.—Bo-lero. Get it?... We thought you would.

The Bible, Baby or Get Down With Thy Bad Self

B ecause we knew you must be wondering what self-possessed ladykiller Richard Gere could ever do to top himself, we're happy to tell you he's found a new niche—in the Bible. Gere will portray the biblical hero David in *The Story of David*, a saga that shoots next year in Europe The adventure story takes David from innocent shepherd boy through fun times with Bathsheba and his reign as the King of Judah. But fear not. Though Bible heroes may seem lily white, insiders tell us that David liked to flirt and seduce to get his way. At least as portrayed here.

It's Not All Glamour

PRODUCTION HAD TO BE Shut down for three weeks on Indiana Jones and the Temple of Doom, the sequel to Raiders of the Lost Ark. It seems star Harrison Ford hurt his back on the set. But fear not. Ford was sent home from London to recuperate in L.A. with new wife Melissa Mathison (E.T.'s screenwriter). After three weeks of attention, and a program of swimming, Ford is said to be as good as new.

E .T.'s ADOPTIVE SISTER, Drew Barrymore, will next star as a pint-

sized pyromaniac in Firestarter, a film based on the Stephen King hor ror novel for King Fong's producer Dine Delaurentiis. Being the star she is, Drew, of course, won't set things aglow with an ordinary pack of matches. She uses telepathy powers (Remember Sissy Spacek in Carrie')

Respect

Y or just had to be at Aretha Franklin's LA concert at the Beverly Theatre in Beverly Hills to appreciate it. Not only did the queen of soul do just 55 minutes, relying mostly on the vocal power of her background singers, she wore a blue glittery mermaid-type gown that was so tight we got to see what kind of navel she has (we always wondered).

OK, you win Jt's an "inny"

THE GLYS BEHIND the comedy hit Amplane are back in the saddle (or air) again in a new movie only being referred to as Top Secret. Again written by brothers Jerry and David Zucker (and a third writer, Martin Bruke), the film is shooting in London under the most confidential of circumstances. The only thing its distributor, Paramount, will say is that the film's subject is top secret and that we'll get to see it next summer.

FIREY HOPKINS, star biographer (Elvis A Biography, Elvis, The Final Yesars, and No One Here Gets Ond Alive, about Jim Morrison), has produced another—Itit and Run, the Jimi Hendrix story. Revealed in same is a bizarre kidnaping of Hendrix which was, amazingly, kept silent at the time. Hopkins next subject (a live one, for a change) David Bowie.



Jimi Hendrix

A NNE BANCROFT, best known to contemporary zudiences for roles in *The Turning Point* and *The Graduate*, should be known as a singer by Christmas. She is said to steal hubby Mel Brooks' remake of the Ernst Lubitsch classic *To Be or Not to Be* with her Polish rendition of "Sweet Georgia Brown." Actually, Bancroft is not a newcomer to music. She was the original choice (before Barbra Streisand) to do *Funny Girl* on Broadway and has won Emmies for her musical TV specials in the late Sixties.

Comic Book Mentality

From the producers of Superman I. II and III. get ready for Santa Claus(?)! A \$50 million version of a syrupy Santa story featuring at least one evil elf (what else?) is going to be shot early next year so it can be at theaters in time for Christmas. 1984 Personally, we'd rather have coal in our stocking.

Speaking of Superman stories know how much Marlon Brando re ally made for 12 days work on the first two of the series (he was cut out of the second) - \$15 \$14 million, ac cording to its producers Ilva and Alexander Salkind in a recent New York Times interview But they vi learned Brando is nowhere to be found in the upcoming Supergirl which we'll be treated to next sum mer (when does it stop?). Actually we were figuring the leviathan Brando as a natural for Santa Claus Save on padding, you know Anyway newcomer Helen Slater is in the title role battling it out with arch villar ness Fave Dunaway

Amazing Meryl

Sing A single is supposed to be released in a few months with the two time. Oscar winner warbling Amazing Grace, a number she does in her latest movie, silkwood, a woman who died mysteriously while un raveling the reasons behind unsak conditions in the plutonium plant in which she worked, Streep apparently surprised skeptics and did a top notch job with the tune.

EST WHEN YOU thought it was safe to like orphans again, producer Ray tark has announced plans to make Annie II. The new picture stars now not so little Aileen Quinn (who will be 13 years old during filming next year) in an "action adventure story with music." Boston based independent filmmaker Jan Egleson directs Why continue the story? For one thing, sources close to Stark say market research shows little girls and their mothers are interested in another Annie story. And - Quinn's exclusive contract with Stark was about to run out. At one point, the studio was even thinking of putting Ouinn into the forthcoming sequel to Eating Raoul. Really.

More News

N of ALL STORIES in the film biz have unhappy endings. Director Jonathan Kaplan's latest pic ture, Heart Like a Wheel, a compelling biography of female race car driver Shirley Muldowney, seemed all washed up after it bornbed in its initial release down south (film executives aren't likely to release a film elsewhere if it doesn't do good business with the audience it's meant for). But because a few people at Twentieth Century-Fox liked the picture, they've thought up a whole new ad campaign. Now they'll be using an ad approach a la Norma Rae by painting Shirley as a woman who goes up against the system (profes-

Hot Young Actor MICHAEL PARE

Stars in His First Two Movies

BY DAVIN SEAY

It's a publicist's dream no long, drawn-1 out saga of a dreary, dues-paying climb to the top. No sir, you don't get much more instant than Michael Pare's nimble leap up the ladder of success, clear over the heads of countless toiling also-rans, right to the very portals of marquee immortality.

Consider, for instance, the current pitch: 24-year-old Pare's first film, as well as, not coincidentally, his first starring role, is Embassy Pictures' Eddie and the Cruisers. Pare portrays, quite convincingly, a mythic Sixties rock star, a cross between Eddie Cochran and Jim Morrison who disappears under suitably mysterious circumstances. "Michael doesn't do his own guitar playing or singing," his press agent breezily informs. "It's all synched. never had to endure the indignity of playing a supporting role

'Of course I'm lucky," says Paré between bites of breaded pork chop. "I'm the luckiest guy I ever met," and no one in the crowded town square — clogged with catering trucks, an idle herd of Harley Davidsons and a battalion of tattooed extras in black leather regalia seems inclined to contest the point. For one thing, they're all busy scarfing down pounds of quintessential movie locale cuisine canned fruit, overcooked entreés and stale cold cuts. For another, it's unbelievably hot out here -- three degrees over a hundred on the Universal Studios backlot in Hollywood where the filming of Streets of Fire - director

back. Ominous looking knots of biker types silently consume lunch beneath a pitiless sun. their D.A.'s wilting Walter Hill, orchestrator of all this menace, is huddled with producer Lawrence Gordon under the only shade around, a mottled patch beneath a wormy elm tree. Looking like someone's jovial truck driving uncle, Hill, pudgy and bearded and wearing a baseball cap, seems completely at ease amidst the sizzling chaos of his own de-Walter has a vivid picture of what he wants," remarks Pare, squinting against the blinding glare. "There's never a question of do I have what he needs.' You wouldn't be here if you didn't. Hill does indeed seem to know exactly

what he's up to. Among the hottest of a cur rene crop of bankable Hollywood directors, the one-time screen writer is flush from his box office smash 48 Hrs., a film mapping exactly the same macho cosmos as the rest of his work, which includes the queasy Southern Comfort; that masterpiece of slow-motion gore, The Long Riders; and the hair-raising The Warriors, to which Streets of Fire, billed as "a rock 'n' roll action fantasy" bears more than a passing resemblance. With Hill's impressive credentials he could, of course, snag any number of rising or established stars to front this latest effort—the first of a projected film trilogy titled The Adventures of Tom Cody. That he chose Pare, a nearly complete unknown, to portray his mythic hero is revealing evidence of the young actor's considerable on-camera charisma.

Born in Brooklyn, the eighth of ten children, Paré and family moved to the wilds of Westchester County when Michael's father died. "I went to the Culinary Institute in Hyde Park," he relates through a mouthful of canned peaches, "because cooking was the first real job I had when I got out of high school. It was something I could do and get at least a middle class income. But I don't think I ever considered it my life's work."

That last comment sounds a bit fishy. After all, Paré graduated from the Institute with a cooking degree and began almost at once climbing the long ladder to chefdom, taking a few sous-chef positions in New York restaurants, filleting and flambeing until he landed a spot, at age 21, as an assistant baker at New York's ultra-trendy Tavern on the Green. It was just about then, however, that destiny intervened with stunning alacrity.

"I was waiting in a bar for my girlfriend to get off work," relates Paré, his winning smile suddenly bright at the memory. "I felt someone tap me on the shoulder." The tap, believe it or not, was Opportunity itself, in the person of a New York talent scout/agent who liked what she saw and wasn't shy about saying so. She suggested he attend acting school, where he was eventually to meet the late legendary talent agent Joyce Selznick, who was also duly

People who've seen the picture don't believe me when I tell them. That's how good Michael is." The stunning non-sequitur passes by without a pause. After all, lip synching is an art like any other; if one's client excels in faking it, why not let the world know?

Eddie and the Cruisers is something of a muddle: a flimsy whodunnit with a surfeit of who-cares plot twists, the flick wallows in enough cliches to embarrass the entire staff of Reader's Digest, while Martin Davidson directs with a hand heavier than Mr. T's. It is equally true, however, that for the time Pare's lean and hungry good looks fill the screen we are in the presence of a Presence. Even as rickety a vehicle as Eddie and the Cruisers can't seem to slow Pare's considerable matinee idol momentum - he smolders, flares and broods with all the instinctive elán of a Richard Gere or Matt Dillon. Even from such scant evidence it appears likely that with time he'll expand dramatic repertoire to include charm, vulnerability and other emotional essentials.

As of this moment, the fate of his fledgling career rests on two considerably more promising starring slots, which must make him one

The face that launched a career: Paré as Eddie in Eddie and the Cruisers (above) and as Tom Cody, Walter Hill's latest futuristic urban bero in Streets of Fire (above right).

Walter Hill's latest paean to manly violence and other heroic virtues - is proceeding in fits and starts.

Standing by an enormous tub of strawberry ice cream is Mr. Lee Ving, fresh from his debut film role as the sleazy nightclub man-ager in Flashdance and quickly recruited for a small part ir Streets of Fire alongside such no-table supporting actors as SCTV's Rick Moranis. Lee's shirt is off, revealing a tattooed snake circling his bicep, and he's waving around what looks like a sawed-off shotgun, one of hundreds of dangerous-looking weap ons lying in piles on the set. Next to him, another sunburned extra sans shirt totes an



Sitting across from him it's impossible not to catch the full force of his appeal to sharp eyed scouts and canny film directors. His striking good looks are set off by pale blue eyes and a shock of unruly blond hair Looking a bit like a pre-dissipated Nick Nolte with a touch of down-home Gerard Depardeau, Pare certainly possesses the right mix of star quality facial fundamentals. But there must be file drawers full of appealing composites Hill and company passed clean over in favor of Paré. Why? It seems to have more than a little to do with the fledgling star's casual and unselfconscious poise. When I first met him, he struck me as a kid with good instincts and not a lot of training," remarks Eddie and the Crusiers co-star Matthew Laurence "I felt about him like a son, and even with every thing that's swirling around him now, he's still that same kid." (Laurence is incidentally, roughly Pare's age.) There is, even now, a palpable eagerness to Paré, a transparency and guilelessness that is quite disarming. He is, in a word, malleable. "What he's got," intones one press release, "you can't spell."

Nor, it seems, is it something Pare can easily articulate. His frequent search-me shrugs seem about the most eloquent statements he's able to make on the subject of his own success. "I fell for acting right away," he says. Who wouldn't?" One gets the feeling he's waiting to wake up.

With lunch over, the Streets of Fire menagerie straggles back to the scene of today's shooting Six blocks of ersatz New York City streets, complete with elevated train tracks, comprise the main set for Hill's Fifties-styled vision of the future. Mounted over the entire length of the stage is one enormous expanse of plastic tarp. What seemed like a good idea at the time - cover an outdoor stage set to allow night shooting during daylight hours - now resembles a diabolical health hazard. The plastic sheet, flapping in a blistering breeze, cooks the set to an even 110, creating a sort of greenhouse effect as hordes of extras, decked out as the film's evil motorcycle gang, sweat and steam while waiting for their cues.

Paré, sitting in the ubiquitous personalized director's chair, suffers along with everyone else as he waits through another interminable break in the shooting. His costume is a woolen, Wallace Beery-style undershirt with suspenders holding up heavy suede trousers. Smoking a succession of Marlboros, he continues his account of his rocket ride to verging stardom. "After I met Joyce Selznick," he recalls, "I started taking the whole thing a little more seriously. She helped me get acting lessons, and I quit cooking. I gave rnyself a vear to make it.

It took two, but he eventually landed a supporting role on the benighted prime-time TV series Greatest American Hero playing a smart aleck kid" named Tony. "I had that job for a year and a half," he recounts, apparently unaware that in a single bound he cleared the

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You know what I believe? he says, sitting in his back yard, squinting a little in the hot summer sun. "My father came over here when he was nineteen, from Avellino, Italy He settled in Newark and worked in New York in a hat factory All the other nationalities, they called him a Wop bastard. My grandfather would literally have to fight his way to work, he had a lead handle on his umbrella and if they bothered him at the factory he'd beat the s-t out of them with this umbrella. So he worked there until he had saved enough to buy some buildings. Then he developed the buildings. He gave my parents a nice life and my father took that and blossomed that and he became an attorney, and he gave our family a great life. That's why I want to be even better. My father's a hero to me. I respect my grandfather. Those people are heroes to me. That's a lot of s-t to go through. Yeah, I'm an American.

"You know what I mean? They came to America and they made it work. Sinatra did that." Piscopo stops, smiles.

"Isn't that hokey? The way I think like that? I am medieval in my thinking — if that's medieval."

Medieval, schmedieval, Joe Piscopo, 32, New Jersey born and bred, star of Saturday Night Lire, is just a satisfied dreamer of the American Dream. He has a wife, Naney, and a little ham of a kid, Joey—a skinny, grinning tyear old. There's a black half-Lab, half-mutt canine called All-Star, who wags his tail and (yes, really) smiles.

The Piscopos live on a couple of acres of prime Jersey real estate, tree-shrouded upper-crust suburbia, a half-hour's drive from Manhattan. The house is a modest two-floor affair, red cedar shingles with white trim. In

Joey & Joe Piscopo decide to be serious people. Deep. Always thinking about life's important matters. Foolisbness bits! It's irresistible, a sudden Silly Attack. Joey & Joe lose concentration. Joey & Joe agree never to concentrate again. "You got a deal, Pop," says Joey.



DEBORAH FEINGOLD

Saturday Night Live's

JOE PISCOPO

Father of the Year vs. the Sleaze Kings

BY STEVEN X. REA

the family room there's a wall of photographs of Piscopo's relatives — his grandfather, his father and mother, uncles, brothers, cousins.

On the counter by the kitchen there's this modern, siabby looking statuette: the Father of the Year Award. "I got the Father of the Year award, man, I'm so proud of that," Piscopo says. "I'm not bragging I'm showing you more out of astonishment than anything else. I'm the Television Father of the Year, Benny Goodman was the Music Father. I felt so out of place, but it was a real honor. I said, How did you pick me for the Father of the Year? I'm on Saturday Night Line. I'm the antithesis of what any kind of parental guidance should be. But they gave it to me."

Piscopo is serious about this. "Drugs are out, families are in. No kidding."

He's a big amiable fellow. He has curly hair and a kindly, cartoonish face with eyes that pop out, twinkle. Sometimes when he talks about Joey, or about his good friend Eddie Murphy, who has just bought a house a few minutes away — he almost lisps: it's a sweet, tender, sincere voice. Piscopo cares about his friends, his family, more than he cares about his career.

Still, his career is moving along quite nicely, thank you. The former DJ, dinner theater and TV commercial actor, comedy club emcee and standup comic has come into his own these last couple of years. His uncanny, manic caricatures of Frank Sinatra, Jerry Lewis, Andy Rooney, David Letterman and a gaggle of other celebs have made him along with Murphy - Saturday Night Live's star attraction. His recorded version of Sinatra doing a medley of Joan Jett and Foreigner tunes was one of the best comedy discs in years. Dick Ebersol, SNL's executive producer, had to up Piscopo's salary from the cast's weekly pay of \$13,500 to \$20,000 and offer him door-to-door limo service to lure him back on the show for the new season. Piscopo

has committed to do all 20 programs, unless a movie comes up, and then he'll do 15. There's nothing 1 like movie does

Even with all that, Piscopo's still not sure be made the right decision. Yeah, it was tough, he says "First of all, Eddie's only coming back half the time and it's no fun when he's not there. He's a great guy. He's just like a good friend to be around. So he's only going to be there half the time, and I don't think that my talent, what I do is - I don't have a real chance to showcase it on Saturday Night Live I do characters, I do impressions and things like that, and that's great, I have a lot of fun, and it's amazing that I've gone as far as I have not that I've gone far at all, honestly - just doing that. But what I really want to do, what I really look forward to is one day doing my own television show I want to do my own half hour weekly variety show. That's my goal. So I can address the camera, talk to the camera and be myself like I'm talking to you now On Saturday Night Life 1 can't address the camera. I've got to do makeup, like if I have to do Sinatra or something, it takes me an hour to get into it and then I'm doing a couple of sketches and then I'll have to change into another character . half the time I'm in makeup, so it's kind of crazy

Though television is Piscopo's passion (Tm a television baby," he says), like SNI stars Aykroyd, Belushi, Chase, Murray and Murphy befor him, Piscopo is making the leap from the small screen to the big. His first venture: a co-starring role in Johnny Dangerously, a Thirties gangster sendup starring Michael Keaton (with whom he's worked on SNL) and Maureen Stapleton, directed by Amy (Fast Times at Ridgemont High). Heckerling.

"We're going to give movies a shot," Pis copo declares, tugging at the front of his dark blue NBC sports shirt. "I think I could be a great movie actor. I really have confidence in my acting, more than anything. But I can't believe it," he laughs, shaking his head, "I want to stay in television. I really enjoy television. There's nothing I like more than to go. Her hey, we have a really great show this week. The Ioe Piscopo Variety Half Hour, with guest Eddie, Murphy, it dibe like a dream. But movies, yeah, I haven't really been bitten by the movie bug.

But I'm looking forward to Johnny Dangerously. I'm Michael's arch enemy Danny Vermin I'll put on my Italian voice and model myself after some of my relatives. We're shooting on the Fox lot, with all these great fake sets. Hosed-down streets, gorgeous cars.

"And then," he says, sighing. The got to come right back for *Saturday Night*. That II be a grind. I'm trying to think what I can do on the first show."

Piscopo doesn't foresee any problems arising among the rest of the SVZ ensemble and him and Murphy whan they all gather again for the season premiere, even though Piscopo and Murphy are clearly the show's stars

"Nah, I don't think there il be any tension or anything," he muses. I was going to say it's an ensemble show, but I don't know if it ever was. An ensemble show starring Chevy Chase, an ensemble show starring Bill Murray. I guess it never was. Naah.

"But right now I'm concerned because Barry Blaustein and Dave Sheffield—they were supervising producers and two of the premier writers up there, along with Pam Norris and Bob Tischler—Barry and Dave said they're not coming back and I don't know if Pam is coming back."

He laughs. "Eddie just left a message on my machine, he goes (adopting a haughty, effeminate accent): Hello Joe, this is Edward. I just talked to Barry Blaustein and he told me he wasn't coming back. Well, I guess we're all f—d. Goodbye."

No matter what happens with Saturday Night Live, it's clear that Eddie Murphy and Joe Piscopo are still the best of friends, despite what was said in Rolling Stone's June cover story on Murphy. The magazine reported that during one show, when scheduled guest host Nick Nolte bowed out at the last minute and Murphy hosted, Piscopo was upset that he didn't get to bask in the limelight. The story said that Piscopo wanted to host the show as Frank Sinatra.

o say that thing about me hosting as Sinatra, I thought that was
hysterical," Piscopo says. "Can you
imagine hosting the show as
Frank Sinatra? Hey, there's something that will hold up over an hour and a
half. (In Sinatra voice) 'And now, the musical guest, please welcome Lionel Richie,
a wonderful groovy cat." Piscopo laughs.
"What was I supposed to do?

"That was an outright lie. It really bothered me. To the point, where you can't believe—I was so hurt. More than anger, I was just hurt by it' And I couldn't figure out where it came from. As far as me and Eddie, it just rolls off our back, because there are editors who are assholes. And I have a feeling the writer was





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PISCOPO

an asshole in this case. First of all, for him to say that I'm envious of Eddic is just, it's so

know how to say this so it doesn't sound re-diculous, but all I ever want to do as work All Lever wanted to do was be a television actor

my little farm and I'll be fine. My family the dog and everything that sall I ask in lite.

Rolling Stone is a sleave magazine that's for the record Rolling stone is a hip Vational Enquirer it really is

Little Joey, his girlfriend fri

How to land a 165lb. hunk without hook, line or sinker.



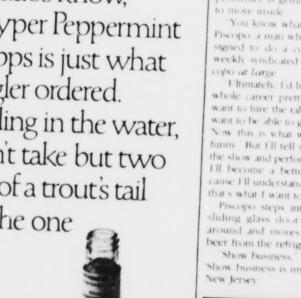
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A close look at this man does not fail to produce bis serious side, as it would seem here. Below, with his balf-and-balf All-Star

and All Star, whom Piscopo sometimes calls Neuro-Brain, shamble into the garden. The performer is getting hot in the sun, motions

Piscopo, a man who's about to make a movie, signed to do a comedy album and does a weekly syndicated radio show called foe Pts

Ultimately, I'd like to produce. I've got me whole career preny much planned out want to hire the talent. I hate being judged. I want to be able to go out and say to the talent Now this is what we're going to do This is funny. But I'll tell you what, from writing on the show and performing on the show. I think I'll become a better producer one day, be cause I'll understand all those facets of it. And that's what I want to do.

Piscopo steps into his house, closes the sliding glass door behind him. He looks around and moves to the kitchen, grabs a beer from the refrigerator.

show business," he says, nodding happily show business is my life. Show business and



De Kuyper Peppermint Schnapps.

&UTTHE OTHER

CONT TROM PG 1

Enough Already

STEVEN SPIELDERG and George Lucas commune to have the magic touch. With the success of Return of the ledi, the two guys are now responsible for the six higgest grossing movies of all time. In order, they are ET Mar Wars, ledi, Empire Strikes Back, Jaucs and Raiders of the Lost Ark. Only one thing in the business eluded them both—the Oscar.

They remain some to make a film out of A Chorus Line. Writer Arnold Shulman has penned a script that meets the approval of Embassy Pictures, the new owners of the project. Shooting is supposed to begin in the next few months directed by either Adrian Lyne (the man behind Flashdamer) or Richard Attenborough (who fought for 20 years to put the epic Gandhi on screen).

JOKES

Q. What's the difference between Florida and yogurt?

A. Yogurt bas an active culture.

A blind guy walks into an antique shop and starts running his cane along the shelves, knocking over an expensive vase, a crystal decanter, several candelabra, and an entire set of china. The owner, hearing the commotion, runs from the back office screaming, "What are you doing? What are you doing?"

The blind guy replies, "Just looking."

Hugh Brown Berkeley, CA

Q. What do you get when you cross a hit of acid with a birth control pill?

A. A trip without the kids.

Nancy Damiani Flossmoor, IL

Q. How many Marxists does it take to screw in a proletarian lightbulb?

A. None. A proletarian lightbulb contains the seeds of its own revolution.

Mary Fair Stanford, CA

OK, folks, you managed to keep the dead baby jokes to a minimum last year, so now we beg of you — no more lightbulb jokes. Please. We want original (if possible) or at least fresh jokes, outrageously bumorous, for which we pay the enormous sum of \$20 each. Such largesse.

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SEPTEMBER. WHEN THE ETERNAL RITE OF LEARNING REVIVES ITSELF.



THRONG, IMMERSED ANEW IN MUSTY TOMES



THROUGH THE WANING LIGHT OF FALL THEY TOIL, DRINKING DEED AT WISDOM'S FOUNT.



WENDING SWIFT TOWARD WINTER'S TESTING



A NEW SCREEN character is about to be born Walter Hill, who had a log hit with 48 lies, will direct a film of linck linux. And though modulings ver firm, Warren Beatts is said to be very interested in playing the title tole Well, if you think about it, there is a resemblance. It is a project that fulm Lambs (Animal House, Turlight Zone) had nortured for years But his legal wors, stemming from the famous helicopter crash that killed actor Vic Morrow forced him to step aside.

What Price Fame?

W F DON'T INC. TO tell tales (well, we do, a little) but Sean Penn and Elizabeth McGovern, two ultra successful young actors who costar in a new movie, Racing With the Moon, are, as they say, an item Holding Junds at an industry screening of Staring Aline, they tried not to be noticed. Penn even went up to the giry taking names at the door and whispered, Sean Penn. It didn't do any good. The giry answered back. The I know

Two of a kind is now the title for the long untitled fantasy love story just filmed by *Grease* alumni John Travolta and Olivia Newton John Among other things to look forward to (or dread)—a lovey dovey scene where John (harechested) gets it on with Olivia (clothed) Travolta next plays a rock star for director Brian DePalma in Fire

Ring-a-Ding-Ding

HE MAY BE THE greatest popular singer in American history. If you can forgive his rancid politics and scuzzy associations, that is For those lucky few with apolitical ears, Frank Sinatra will be pressed on virgin vinyl by Mobile Fidelity. Sound Labs in a specially boxed and numbered sixteen album set. Price will be around \$350, delivery to stores about mid-October. A similar set, encapsulating the

Beatles career was put out last year and is said to bring prices of \$1,000 from nutts re-

For those white and spring \$550, the claimer move is less Pracipous patrals waxing there story this result of Smatra tackling contemportock tonies. Sample of loc as Frank doing for eigner. You're as cold as new You're willing to SACK. They may have You don't take achine Somethas you'll pay the lab.

H in Spart Bries Charles Haid, Barbara Bresson, Briese Weitz and corproducer Steven Box hao chusband to Ms. Bosson) have something in common besides their multi-finited show they all attended Carnegie Mellon University, and will be returning this fall for Homecoming festivities October 14 In They II even do the parade number meanwhite, their TV show has once again earned more Entity nominations than any other on the tube. In fact, the Writing in a Drama Series category is a sure-fire win all five nominees are for Hill Street Blues shows.

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A M P E R S A N D

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SEAGULLS



Songs for Our Gull-ible Age

BY BARRY ALFONSO

Unexpected flying objects seem attracted to Mike Score, a Flock of Seagulls' lead vocalist/keyboardist. Here comes one now—a fat black bumblebee sweeps past Score's head, almost brushing the curtain of golden hair which veils half of his face. Everyone at the table by the Hollywood hotel pool starts to duck, but there are no further divebombing missions.

Score has seen a lot more than large bees descend from the sky. On this het and smoggy July afternoon we've been discussing the UFO he and brother Ali (the Flock's drummer) sighted in their native England several years ago. Don't tell them that the object was a surveillance plane or swamp gas—they know it was a spacecraft.

"We were driving back from a pub when we suddenly saw this flash," he says in serious tones. "This thing kind of skips across the sky, and everytime it skipped there was another flash of light." His hand makes a rippling motion in the air to illustrate. "There was no build-up of noise like a jet would've made. We've been told there are sightings of saucers in that area all the time..."

Mike Score and his fellow Gulls have had ample chance to tell Americans about this Close Encounter. The band spent the better part of last year diligently touring the States, bringing their spacey-but-danceable technorock to large and small audiences. And, in classic show biz fashion, the hard work paid off: a Flock of Seagulls is now among the brightest of the rising New Music stars.

"I Ran" and "Space Age Love Song" ascended high on the U.S. singles charts in '82, defying any expectations that the Flock was too odd for American tastes. This summer, they did it again with "Wishing (If I Had A Photograph of You)," like the band's previous hits a pulsating, moody track with a mysterious lyric. A gold album and a Grammy (they won for "Best Rock Instrumental") came to the group within a year of their first LP release on Arisza.

Score is aware that his group is frequently compared to the Human League, Duran Duran, Soft Cell and a host of other U.K. outfits who base their sounds around synthesizers. He's quick to point out the difference between the Flock and the rest of the pack. There are a lot of bands preaching doom and despondency. They tell people to follow a particular line. But we're not trying to say what people should do or expound our thoughts on the universe. We'd rather hide our ideas in a song and let someone find the little jewel."

The Flock came together in Liverpool at the end of 1979, after Mike Score (then earning his way as a hairdresser) had served as bassist with other groups. Switching to keyboards, he formed his new band around brother Ali on drums and Frank Maudsley on bass. After many unsuccessful candidates, Paul Reynolds was chosen for the guitarist's slot. The combination of Mike's synthesizer and Paul's guitar styles, placed on top of a solid rhythm section, came to define the band's sound.

The way Score tells it, the Flock was some

The Gulls (clockwise, starting from bottom): Paul Reynolds. Mike Score and his silly bairdo, Frank Maudsley.

what on the outside of the hip British music circles at the start. During the hand's early period, the since faded New Romantic movement was the chie development in UK rock. In contrast to its foppish exponents (including Duran Duran and Spandau Ballet), a Flock of Seaguills played with an aggressive edge. We'd go out and play with a New Romantic band, says Score, and we'd let loose with this horrendously powerful sound and they'd come up with this wimpy little thin White Boy sound. We'd seem really outrageous, because it wasn't a fashionable thing back then.

If the Flock's energized approach disturbed the New Romantics' sense of cool, it poised the group for success across the Atlantic American rock fanciers are a lighter-hearted lot than their British counterparts Morose, brooding bands such as Echo and the Bunymen and New Order do well in the UK but have never found equal favor here.

There's a lot of British bands that wouldn't have done anything in America if we hadn't come here and toured as much as we did, score feels. "We won over a lot of people by playing live and that served as an advertise ment for new English bands. Duran Duran ried for a year to break in the States, but they couldn't until we had an album in the Top Ten here."

There are a few dark undercurrents in the Flock's songs. Even a group as technologically-inclined as they recognizes the dangers of science out of control—"Man Made," from their debut LP A Flock of Sea gulls, is a warning about the misuse of the machine. The same applies to advances in music, says Score: "If you can use technology creatively, it's good— if it uses you, it's bad."

Hand-in-hand with the band's interest in musical advancements is a love for science fiction, especially in films. While their fixation on extraterrestrial phenomena might've been too bizarre for the public in the past, the current mass appetite for outer-space movie epics makes the Flock's songs quite in step with the times. "Everybody wants to believe in flying saucers nowadays," says Score. When they go to a science fiction film, they want to escape into it, to let it saturate them. It's the same thing when they hear our music."

Score's lyrics often personify (and eroticize) his cosmic themes. I mention to him that "I Ran," "Space Age Love Song" and Wishing all depict goddess-like women who visit male earthlings, only to prove elusive in the end. "I find it easy to sing about that," he acknowledges. "The woman in those songs is a dream woman, always in the mind but never in the flesh. You always want the one you can't get, I guess."

Does the band worry that such private fantasies might be lost on the public? "That doesn't concern me at all," Score responds. I'm sure we've done songs that have completely different meanings to the people who listen to them than they do to us. That's why we don't put lyric sheets in our albums — if you actually put the words down, maybe it'll ruin someone's ideas of what the songs are about. You've got to make people feel things, not just put it all out on a plate for them."

Right now, a Flock of Seagulls is perceived as primarily a dance band, but Score doesn't guarantee they'll stay that way. "We're getting more into atmospheric stuff with *Listen* (their latest album). We're still developing —I think it takes a band five to ten years to develop a special way of playing and recording. Record companies want you to do your hits over and over again. Sometimes, you have to forget about success to progress musically."

M P E R S A N D

MICHAEL PARÉ

CONT FROM PO II

acting hurdles of off Broadway, summer stock, commercials and soap operas. It was a good experience, he allows. I learned how to bit my mark and get to make up and ward tobe on time.

Along the way. Pare took a breather and got married. I met my wife Lisa when my brother Terrance, who writes romance novels, took her out on a blind date. We ve been married two years. Lisa, a law student studies and works as an assistant in the Los Angeles DA's office. We'll stay in California until she finishes school, Pare confides. Then hopefully move to upstate New York.

Not, apparently, if the Hollywood powers that be have anything to say about it. In the midst of his stint on Greatest American Hero. Pare was singled out by director/writer Martin Davidson to star in Eddie and the Crusers. It was a big gamble," Pare says, "for both of us. I really felt the pressure, but in the end, being able to get up on stage and let loose, it all fell together I loved it. Pare's involvement in two rock-oriented pictures (Streets of Fire concerns the kidnapping of a rock and roll singer, played by Diane Lane, in some doomy. unspecified future, and features a perfor mance by rockabilly purists the Blasters) raises questions of Pare's own interest in modern sounds. "I wish I could sing like Frank Sinatra," he responds, answering several questions at the same time. "Music's okay, but I never go out to concerts or any thing. It's too dangerous too many maniacs out there. When I get time off I like to fish, or whittle or cook. It helps me relax.

Hovering behind the cameras, Hill instructs his young lead to get into a fire-engine red, chopped, channeled and lowered Mercury that sits ready on the hosed-down street, wait for his cue, then stride out through a phalanx of 1951 bullet-nose Studebakers, decked out as world-of-tomorrow police cars, and glare menacingly at the lens. Pare prepares for the scene with a bit of shadow boxing and, after four takes, returns to his chair, the job well

After Eddie and the Cruisers I went to Australia to be in a movie called Undercover. he picks up, as his Streets of Fire co-star Diane Lane (last seen in Coppola's ill-fated The Outsiders) rehearses her next shot. It was directed by David Stevens who did A Town Like Alice and wrote Breaker Morant. It was the first time I'd ever been out of the country. And the second time in two films he landed a leading role. "I play a New York promotion man in the 1920's who goes to Australia to teach people how to sell corsets. It's kind of like a Cary Grant/Doris Day screwball comedy." He adds, "Australia is a beautiful counbut empty. There really isn't much competition over there if you're an actor.

What Paré knows about competing is, on the other hand, hardly a topic for meaty discussion. Two weeks after returning from down under, Hill called him with an offer. The kind of breaks that have littered his career to date don't seem to be diminishing: if Streets of Fire is a hit, which appears likely from both Hill's current success and the fashionably futuristic look of things around the back lot, Paré, as Cody, is assured of a starring role in at least two more films. "Cody is a character I think Americans can really identify with," Paré says. "He's someone who can come in and straighten everything out. It's great to be that guy."

As Hill summons his star back to the set, a sweating extra, shrouded in black leather, looks up briefly from a copy of Variety. "Look at that," he says to a nearby lighting man with a mixture of awe and contempt in his voice. "Walter is setting him up in every shot like he was Clint Eastwood or something..."

BY JACOBA ATLAS

years ago Douglas Trumbull had reason to be optimistic about his fu ture: after ten years of false starts and unkept promises, he was less than two weeks away from completing his first feature film since 1971's Silent Running. His film, titled Brainstorm, dealt with thought transference to video tape and the re-experiencing of someone's life and death.

Then tragedy struck. Natalie Wood, costarring with Christopher Walken and Louise Fletcher, drowned while vacationing off Catalina Island. The death of the forty-three year old actress was sad enough, but then MGM turned personal loss into corporate battle: the executives at MGM announced there was no way for Trumbull to complete his movie as intended, and they pulled the plug on the production. What the studio wanted, instead of a movie which could play in theaters, was a quick insurance pay-off. "I knew if this film didn't come out I'd never direct another movie. I was fighting for my life.

In a way MGM was also fighting for its corporate life. The company was mired in astronomical debts and a cash pay-off from an insurance company looked soothing. Trumbull now says his only ally during this time was the insurance carrier. Lloyds of London.

"I showed them [Lloyds] the movie and explained what still needed to be shot. I always said that Natalie's crucial scenes were completed. There were some minor bits of business and one scene I had re-written for her which originally belonged to another charac ter, but nothing that couldn't be eliminated or re-scripted. Lloyds of London listened to me, looked at what I had shot and said the movie could be finished.

Trumbull insists no one seeing the movie will suspect that Wood had not finished her role as originally planned. "If she had died just one day earlier in the shooting schedule I wouldn't have been able to finish my film. The last day I worked with her we shot a crucial scene -- the one in the laboratory where her husband (Walken) records her thoughts about him on tape — thoughts that are very hostile. He then replays that tape and learns what went wrong with their marriage and is able to patch things up. Without that scene I wouldn't have had a movie.

Trumbull ultimately dedicated Brainstorm

Today, as Trumbull's movie is about to reach the public, not one of the executives who wanted to shelve Brainstorm is still at the studio. A whole new regime is calling the shots and is supporting the film.

Trumbull is no stranger to the vicissitudes of the movie business. Born and raised in Los

s, the son of a painter and an inventor (his father works for special effects rival John Dykstra), Trumbull became a technical illus trator while at college and later worked for the Navy and Air Force making movies. By the time he was 23 he was working full time for director Stanley Kubrick who had seen a Trumbuli-conceived short called To the Moon. and Beyond Kubrick was then assembling a special effects team which would make movie







Brainstorm star Natalie Wood, wbose crucial thought-transference scenes were completed the day before she drowned. Christopher Walken (The Deer Hunter, Pennies from Heaven) plays ber scientist-busband who develops a unique method of transferring experience. Director Douglas Trumbull (above right) with actress Louise Fletcher and a mad jumble of technol ogy: Trumbull is a renowned special effects innovator, but be insists that the story is most important.

First the Star Died. Then the Studio Wanted to Kill the Picture. But Director & Special Effects Wizard Doug Trumbull Persisted. "I'm an Optimist about the Future: I Think It'll Be Just Like Today."



history. The film they created was 2001: A Space Odvssey

"I spent 2-1/2 years in London working for Stanley," Trumbull recalls. The experience remains unique. "We had no budget for special effects -- Stanley simply told us to come up with whatever we wanted and to take the time and spend the money needed to make it work on the screen." MGM, which financed 2001, would tear out its corporate hair on the cost overruns, but Kubrick had his dancing planets. Incredibly, Kubrick worked without storyboard or pre-planned shots, the kind of preparation that is considered basic to the next generation of filmmakers, Lucas and Spielberg.

Trumbull returned from London still on the rosy side of thirty with a yen to direct. In the early Seventies movie companies were desperate to embrace the "youth culture" (remember Easy Rider?) and Trumbull was given a chance to direct by Universal's Ned Tanen, the man who would later greenlight American Graffiti and say no to Star Wars.

Silent Running, which starred Bruce Dern

in his first non-maniac role, was about preserving greenery in a polluted universe and featured three adorable robots nicknamed Huey, Dewey and Louie, an idea later embraced in part by both Star Wars and E.T. Silent Running, however, was not a box-office success. Trumbull announced several other

pending movies, but none got off the ground. Trumbull supported himself and advanced movie experimentation with his Entertainment Effects Group, a special effects house which, along with Dykstra's Apogee and George Lucas' Industrial Light and Magic, represents the state of the art in effects. EEG's projects have inclued Close Encounters, Star Trek the Motion Picture and Blade Runner.

I no longer get all that involved in doing effects for other people. With Kubrick I was into everything and a real pain in the neck With Spielberg on Close Encounters it was the same. I was never isolated, I always felt part of the whole." Now Trumbull tends to let others on his staff work out the details.

Ithough Trumbull is known primarily as an effects expert, he insists that what atters in movies is the story. Brainstorm is about people: scientists, who except for their brave new world visions, are just like everyone else - trying to make a marriage work, trying to raise a son, trying to under stand and come to terms with death. It's that transference to tape of the "death experi-ence" of scientist Louise Fletcher that n akes up the climax of Brainstorm

Trumbull based his images on the work

done by psychologists Stanislav and Christina

Grof, who study near-death experiences and have a theory that our lives are lived in response to our birth experiences. "They say we relive that trauma throughout our lives and the way we face a crisis relates all the way back to the way we were born.

"How to do that sequence took up a major part of our debate on the film," confides Trumbull. "When to cut back to Walken and when to stay with a point of view of the death trip. I didn't want the trip to overpower the character. Brainstorm was to me always a film about people, about the human experience, so I wanted to keep cutting to Walken to force you to deal with his character and not just go along for the ride.

The temptation to do otherwise must have been enormous. Much of Brainstorm's power comes from the special visual effects that pull us into the movie and keep us gasping. Be-cause the tapes recreate experience, Trum-bull packs his movie with cinematic joy-rides that put us — almost literally — in the drivers seat. Roller coaster, jet planes flying through space, sexual hijinks. "We do the fun stuff in the film because it seems so real, then when we go inside the brain that will also seem real.

"I wanted the sequences when we go inside the brain to be superior technically to the rest of the film. In other movies, when you go into a character's mind in a flashback or whatever it's black and white or fuzzy or in some way less than the rest of the film; with Brainstorm it's just the opposite."



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AT NEWSSTANDS NOW!

COLLEGE GIRLS Y

Con Disabo

Wille N

SPRING LOOKS

Pale romance or kbaki survival or even the ubiquitous sweatsbirt . . .

BY LIZ GANT

ome Spring, men and women let oose in updated versions of this season's three premier looks the Flashdance, Japanese and Survival Looks.

If Flashdance is your thing, then you'll know to choose one of the latest tee's and slouch shirts with mesh contrast at the shoulders. You'll find them in all sorts of nubby natural fibers like pure cotton and raw linen. And again, in Pure Pales, variations on earth tones like celery and mustard, or pastels (even for men) like aqua and lilac. Or take it to the max with mix in matchers in sweatshirt fabric with oversized necklines, and do wear them over ankle pants. Your most important accessory will be your best belt. Make it extra long, extra wide and woven, even multicolored. Then wrap, wrap and keep wrap ping, waist height or over your hips. Very hip.

If the Orient beckons, then answer the call in one of the season's continuing variations on the big geometric look of Japan. Choose one of any number of square, slightly oversized jackets, paired with tapered, anklelength pants.

Your primary colors here will probably be white, red and black, like the signature state ment on some of the popular Kamikaze tee shirts and big dresses. One hamburger too many? No sweat. Skip the belt and just add layer upon layer, with perhaps a generous obisash at the hip to make the picture complete.

Like the idea of Survival? Then hit the quad in one of the updates on the safari jacket theme. Longer and more tapered, with wider shoulders and epaulettes, these new jackets are worn over ankle-length cargo pants that have more marvelous snaps and detailing than ever before.

Khaki softened a bit may be the color you choose, or something even more primitive, akin to an African print or camouflage suit When it's warm, go with gauze, in all sorts of soft tie-dyed shades, long and loose and

For men and women, shoes will be flat-flat for most of day wear, but in interesting fabrics like canvas and mesh. Norma Kamali herself, the designer best known for her sweatshirt dressing, is bringing out a line of shoes so extreme, you'll either love or hate 'em! Norma's got a Fifties Wedgie shoe in bright blue suede - straight out of a late-night black and-white Bogart movie. But her most controversial is a high-heeled penny loafer. This you've got to see to believe! Another toe tapper is her Dungaree shoe, made of, you guessed it, denim - but in a high heel

So, plan ahead, Just remember, your body size determines what style you can carry off well. Take a careful look in a full length mirror before you buy. No matter what's in, at's out if it doesn't make you look your best.

KEEPING WARM

A Student's Guide to Fall Fashions '83

BY CLAIRE-FRANCE PEREZ

t hardly seems fair. Just when the semester begins to settle in, the weather takes a different turn. Midquarter exams and the oncoming chill simultaneously arrive; and the old stand-by jacket, cardigan or parka is removed from winter storage for a new assess ment. It becomes a familiar burden, hanging over the chair until class is over, and then on again into the weather.

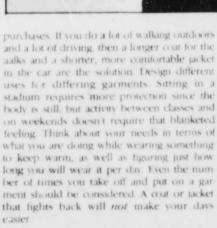
The problem of course, is that the familiar favorite, that might still pass as new winter warmer, starts out the year just a little more worn and faded than expected. It's as though the curse of winter also affects last year's clothes. It's time to take an inventory

A replacement in fall '83 will end up cost ing between \$70 and \$200, depending on the already very tight funding for campus life and the desire for quality in spite of price. To merely buy cheaply does not guarantee a good buy. The right investment may seem expensive, but only at first glance. To buy new or to keep the old remains an emotional issue: to spend or not, that is the question.

When deciding on the right purchase, several considerations should be examined: is this item to be used for everyday routine, including weekends and evenings? If it is, then the expense is not necessarily the only consideration. Daily wear abuses clothes beyond the normal lifetime of a garment - a disaster for those who cannot spend everytime the need for replacement comes up. Keep in mind a simple rule: for heavy use, buy two For light use, only one is economical. Two purchases, two separate jackets (although initially more expensive when purchased all at once, this is much less costly in the long run). have greater longevity. It also means that one can be in the cleaner's while the other is in

Another consideration is upkeep. Dry cleaning is admittedly a quick drain on the pocketbook, but must be taken as a maintenance cost that adds life to your purchase. It is one thing to have that expensive winter warmer, but much like anything else, it is quite another to keep it.

A garment's versatility and your life style are important when making decisions on



Fantasy knits are the key to the fall season, where jungle and forest inspirations combine in a fashion collectible (not just another trendy sweater!). From Sunbow II by Nancy Johnson (\$60).

Buying two at the same time now solves myriad problems going shopping in January for the same items you saw in September could be disastrous. The stores are geared for spring just then, and the jacket/coat/sweater inventory has been finally sold off in the Christmas rush and ensuing January sales Buying two in October - don't wait for a sale

NO

EVERYONE

YES

· A thesaurus and Elements of Style · Sports equipment • Your personal stereo • A good umbrella that won't invert in a stiff breeze A backpack
 A calculator — even if you're a French lit major (especially if you're a French lit major ...) • Sleeping bag. You never know ... • Skateboard, unicycle, bi-

cycle (choose one) • Your Beatle albums · Halloween materials · Dr. Denton jammies

FEMALE

· At least one miniskirt — and a long coat to wear over it. (Studies in the late Sixties-the last miniskirt era - indicated that women's thighs, exposed to cold winter air by the short skirts, built up extra layers of fat to insulate the body. Be warned) • Blow dryer, curling iron • Tri-tone pastel flats • Warm, comfortable boots

MALE

• Vuarnet sunglasses (or earmuffs) • One crewneck sweater over a standard by League shirt (a classic) • At least one pair of shoes without treads • Golf clubs • High-top sneaks bent) feel baid if you have many of these items on band. You are bake them in a drawer give them to Good Will, or try to ontince others that outre is in (Andy Warho) made a curve

EVERYONE

 Monograms • Designer jeans • 'Let's Get Physical" headbands • The class photo of your high school steady • The James Michener novel you started in September

FEMALE

· Your pleated plaid kilt · Velour jogging suits • Leg warmers (except for ballet dancers) • Ruffles • Your senior prom dress • Bright blue eyeshadow • Valley Girl lingo • Platform shoes • Padded bras with false nipples • Stuffed animals - unless you use them for ritual hangings

- · Madras shorts · Shiny print polyester shirts Computo-scan digital overkill watches
- Double-knit anything Boxer underwear
 Fishnet Tee-shirts Shredded Tee-shirts
- · Tee-shirts with covly obscene mess emblazoned on the front and/or back (unless you're a coyly obscene person, in which case you should warn everyone) . Your letterman jacket and class ring • Your heavy metal albums (especially AC/DC) • Oxy 5

to Miller Time



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Lifestyle

CONTINIID

Leather—definitely dramatic, and so protective (below). From Speciale Mode, the bi-color collar automatically changes the look of the jacket for multi-combinations (\$180); the jeans-cut leather pants (\$140) promise long fashion life and warm legs.



— is smart. Waiting for a sale might mean going without the best choice, and second choice is no bargain either. The sale racks are full of just those items no one else wanted, so unless you are the trendiest fashion absurdist, sales are just not meant for you.

The best insulation against those first indications of cold weather is well-known: layering. It isn't a question of a wind-proof or impermeable fabric Layers between tee-shirts, ardigan and finally a jacket form air pockets that retain body heat. But here is the secret, a balance between indoor and outdoor lavering for ultimate comfort in warm lecture halls or the chill of the weather requires thin layers against the skin, and then thicker garments over these for temperature versatility. Is this purchase an item that is easily removed once indoors? For this quandary, two tee-shirts, or a turtleneck and polo shirt combination, are ideal. Sweaters and jackets easily layer on top, and these should be easily donned and doffed for ultimate comfort

Color makes its biggest statement with the layering ability of winter wear: stripes can double up. Wide and narrow combinations offered with cotton twill details and snaps take on winter with a flourish of colorful brights against gray. Patchworked color either works in panels or in the detail of contrast yoke and sleeves. The brights combine well with gray, ochre or black for a cheery look in spite of winter's doldrums.

Women's sweaters capture the novelty look (not merely trendy, this is a fashion favorite, a collectible meant to be enjoyed for as long as the knit holds up) by use of wildlife inspirations. Fantasy animal fur patterns and cultivated fur details (certainly not any endangered species here), extra texture, and more subtle blends of color combine for a fresh palette in knits for fall.

Corduroy inspires its own soft-to-the-touch trend, offering a new combination for fall. The corduroy is not cut into ridges, remain-



Warm sophistication in heathery wool melton by For Members Only (below left): a quilted detail on the cotton jersey "sweat" (\$100) combines camel and gray for fall. Twill pants (\$80) remain casual, yet "industrial" with grommet and stud

detailing. Denims for women are not new, but from Guess? they're anything but ordinary: jeans offer two different faded indigo sides (\$55). The big shirt (\$56) in twill cotton fits under the denim jacket (\$98).



ing velvety all over. The result is a cross be tween velveteen and suede, soft and fuzzy, referred to mostly as moleskin. The advantages of this new, less refined uncut corduroy is a luxury look that wears well in a casual campus setting.

Leather is more important than ever, and is the one impermeable that can take a winter bearing with a vengeance, provided the care instructions are carefully followed. Rich color combines with black or gray for a high profile fashion statement. Leather pants cut just like regular jeans have fashion longevity beyond next season.

Snaps, oversized zipper details, draw-



The plaid pattern is knitted right in the heathery knit from French Connection (above, \$50). Quilted unbleached cotton makes a practical choice in contemporary vest fashion (\$70). Moleskin pants by Skeets (\$40). Quilting and natural cottons go together in the women's fashions, where Freego uses prelaundered cotton in their canvas contrast jacket and jeans (jacket, \$84; pants, \$47; shirt, \$40).

strings, grominets and study lend a more hardware feeling for fall 84, with industrial looks emphasising the casual side of life more than ever

In women's tashion the limitations of the imagination might better define the range of looks fantasy demins are not so well priced, but the originality of design and silhonetic promise a look that wears over several sea sons. Jackets and vests figure to better than

From the Levi's Movin' On division of the great Levi Strauss (left & below), corduroy gets contrast color treatments for cold weather outings (Jacket, \$10, shirt, \$28, pants, \$30, sweattop, \$15, bottoms, \$12.)





Merona Sport turtleneck (\$29) under polo sbirt (above, \$44) with corduroy (pants, \$46). For men, a tee-sbirt under a rag wool sweater (Fresh Squeeze, \$23 and \$60) goes one step further: the tee-sbirt bas a contrast cotton sheeting yoke, detailed with snaps. Pants and varsity sweater also by Fresh Squeeze (\$27 and \$78).

ever styling, with not a traditional vest or blazer in sight. Signature of the season is the shape: loosened over tight. The "big" shirt is seen over slim, well-fitted pants, to dominate the current fall '83 looks.

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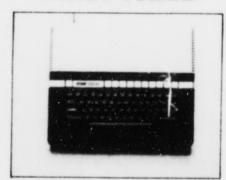
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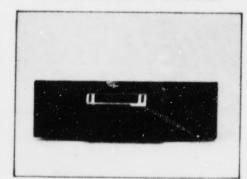
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SNEAKERS OF THE GODS

Carbon Footstrikes on the **Evolutionary Trail**

BY BYRON LAURSEN

wenty years ago, most amateur sporting was done in canvas and rubber shoes loosely called "tennies" or "sneakers But up in Eugene, Oregon, a popular track coach was promoting a new fitness discipline called jogging. Bill Bowerman, leader of the University of Oregon's powerhouse NCAA track squad, had induced local people of all ages and genders to trim their frames by shuffling at moderate pace around a track. It was a certified trend when Life magazine, in the Spring of 1963, sent a camera crew to the scene. Circling ahead of the pioneer jogging squads on a flatbed truck, they also drew flocks of freshman boys in leather oxfords, ties and white shirts, eager to make the pages

Jogging caught on But oxfords didn't. As the army of run-for-your-lifers grew, common sneakers took the opportunity to evolve

Puma and Adidas, a pair of German firms, were the major names in track shoes then Adidas had made the shoes in which lesse Owens won four gold medals during the 1936 Berlin Olympiad. Puma had been in business since 1948, producing the rarified, ultra-light footwear demanded by track competition.

When sneakers were crossbred with these track shoes, the results were lighter and more sophisticated than the former while more multi-purpose than the latter. They were cooler and more comfortable. They made sports performance easier, staved off injuries and generally kept one's dogs from barking By the early Seventies, with jogging and other fitness activities on a wild upswing, Nike, New Balance and several other new firms joined the ranks of the Germans and those iew es tablished American sneaker companies - like Converse and Keds - in the running shoe market. By 1972 there were about twenty models to chose from. Today there are about three hundred. The National Sporting Goods Association pegs sports shoes as a \$1.88 billion business annually, according to 1982 statistics. Only (only, he says!) \$421 million is specifically spent on running shoes, a figure that has tripled in size since 1980. But the majority of all sports shoes is design-related to our current running shoes. Millions of research and development dollars have been spent by firms wanting to stay ahead of the volatile market. "Choosing a running shoe is like being in a candy store," says Angel Martinez, a marathon runner and representative of Reebok. "Trying everything that looks good can be hazardous to your health."

Section by section, here are some standards for choosing your shoes

The Outer Sole smacks the ground repeatedly, so it must be tough and yet flexible. The best are of carbon black rubber compounds. EVA (ethyl vinyl acetate) and other cushiony compounds are also acceptable They may wear more quickly, but they will be lighter than the carbon black models

Waffle designs are the best cushions which becomes important when you consider that each time a running foot lands, it's subjected to stress two to six times the runner's

body weight. But the waffles wear quickly on | pavement. Pavement is also hard on you, says orthopedic surgeon Dr. Ivan Higgins of Portland, Oregon, who has operated on more jogging injured ankles and legs than he cares to remember

While the waffles are best for grass and mud, channeled outersoles are the choice for general surfaces. They allow water to squeeze out sideways, reducing slippage on rainy days. But there should be at least a quarter inch between channels, or else you may collect mudcakes

Vans, which sells lots of tough sneakers to BMX (bicycle motocross) enthusiasts, has just entered the running shoe field with an outersole design that's rippled. It looks capable of edging you forward a smidgen with each

turning movements on a hard surface

The sock Liner, which sits directly beneath your foot, will probably be made of low density EVA. Spongy, it will gradually conform to your foot shape. Cushioning value will dis sipate, but the sock liner will absorb moisture and help "lock" your foot into the shoe.

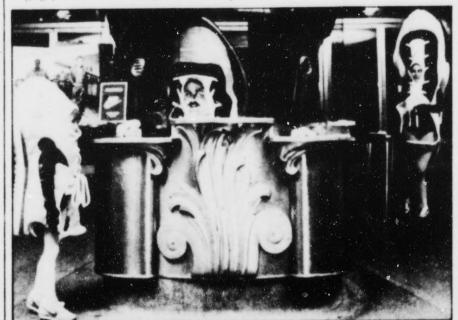
The Upper is the most visible part of the shoe, the top and the sides. Colors of cin nabar, crimson, magenta or what have you plus racy identi-logos, compete for your

Leather and nylon are usually teamed for uppers. Nylon resists stretching, breathes well and dries easily, and won't cause abrasions Leather, alone, can leave uncongenial raw spots on top of your toes, especially if it's lower-grade split-grain leather. Placement of a family business, has maintained a reputation or durability and excellent quality control.

Mizuno, which also produces some baseball gloves that look like samurai gear, has introduced what they call a "cassette" sys tem of midsoles and outer soles. This allows you to custom order the cushioning capacity to your weight and running habits. Etonic espouses a reduced mass heel which they claim provides weight reduction and longer wear New Balance, an insurgent eleven year old American firm, has some of the handsomest color schemes and a midsole design wherein a horseshoe shape of harder EVA cradles the heel Converse was the giant among basket ball shoe manufacturers until the Running Shoe Revolution hit Though playing catch-up ball nowadays, they have the advantage of a long-established distribution system and are promoting a very full line of shoes

If the past twenty years of evolution have been feverish, what lies ahead? Hovercraft for the feet? Not likely. We'll probably see conninued refinement of cushioning and construction. As the market expands - and even more so if it stops expanding - we'll see more aggressive promotion to establish brand preference. But knowledge of what makes a pair of shoes worth the price is more valuable than seeing ads or even guest appearances on the silver screen. Your brain knows how to find the marks of quality, your feet know what feels good. Let them collaborate on your next

running shoe choice



stride. New Balance had a similar design on I their prototypes ten years ago, but didn't re-

The Midsole and the Wedge are the thick. cushiony layer just above the outer sole. They need to be made of materials with good memory. Otherwise they'll gradually flatten out and leave your knees to do the shock ab-

Squishy soft materal will probably lose its memory quickly. Test a pair of shoes by jumping on a hard surface. They should give slightly and rebound immediately. EVA is a typical component, but it can be softer or denser depending on how it is compound ed. Some makers put a softer blend in the wedge and a harder one in the midsole Polyurethane is an excellent midsole and wedge material, but it is more expensive.

Nike recently introduced a cushioning set-up they call Air Sole. It's a plastic tube sys tem filled with inert gas. They claim 30 per cent greater cushioning than EVA with no loss of memory after 500 miles.

Slip-Lasting is one construction technique, Insole Board is another. Each has its true believers and you may hear arguments favoring one over the other. An insole board is a semi-rigid, foot-shaped piece of either cellulose fibers or leather dust fibers, bonded in a glue. The upper and lower components of the shoe are glued to it. Some claim that it's a more solid construction, preventing twisting motion that may injure a foot. But Saucony, which placed two models in the top five on last year's Runner's World poll, makes sliplasted shoes, as do some other respected manufacturers. Still others, like Brooks, make shoes with insole boards at the heel for strength and slip-lasted at the toe for flexiblity. Judge for yourself by seeing how stable the shoe feels when you make twisting and

leather should be at structurally important points like toes, heels and lacing areas Leather that's used more extensively should be top quality, like the full-grain calf leather in Reebok's Freestyle and Ex-O-Fit models.

In better shoes the nylon uppers will be a sandwich of nylon tricot underneath, a layer of foam, and nylon mesh on the top side

The Heel Counter is the back section, which must grip your heel snugly. It should be rather rigid, to minimize rolling and side-to side motion. A weak heel counter could lead to an ankle sprain. Grab the counter, squeeze it, tug it. Pre-molded polyethylene and premolded woven nylon are typical materials here, but a solid feel is the most important standard.

The Sum of the Parts should be a shoe that looks close to faultless. Gluing shouldn't be sloppy, stitching should be just right.

Make sure the shoes fit as you would like them to fit," advises Howard Sorofman of the Saucony r & d department. "Not every manufacturer can be perfect for everybody's feet, no matter how good their product." The overall sensation should be of well-cushioned stability at the heel, at the forefoot,

Fortunately, there's a long list of manufacturers strong on quality and continued research. Brooks, which had its financial and quality control problems, was bought out a year ago by Wolverine and is back with a \$250,000 research grant to Michigan State University's Biomechanics Research Lab. Greg Meyers won the 1983 Boston Marathon wearing Brooks shoes. Nike, with one of the highest research budgets in the industry, employs the venerable Coach Bowerman and boasts overall sales in the vicinity of \$700 million. Adidas, headquartered in Germany, produces some 280,000 pairs of shoes daily. Puma, still

Hike Higher! Climb Faster!

BY BYRON LAURSEN

A fascinating spin-off from running shoe technology has recently emerged. Some professional mountaineers, weary from the heavy stompers they've trundled uphill with over the years, switched to climbing in top-quality running shoes. In so doing, they sacrificed some durability. But they showed running shoe manufacturers another opportunity for evolution

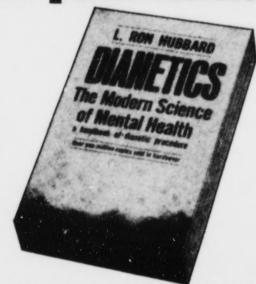
New Balance. Nike and Brooks have all married sturdy, lug-soled bottoms to midsoles and uppers whose designs are influenced by running shoe technology. The results are like evolved variations of the "waffle stomper boots that were very popular on campuses a few years ago. Lou Whittaker, who operates America's largest mountaineering guide ser vice from the spectacular slopes of Washington's Mount Rainier, collaborated with New Balance on their entry, called the

Off to test the product against Mt. Everest this March, Whittaker says the new designs will "make every 8-pound leather leg killer obsolete." A Lady Rainier model is also avail

Nike has two stylish market entries, the Ap proach (hightop) and Lava Dome (lowcut) Brooks, which will compete against more conventional hikers from its Wolverine parent company, calls its line Geotech Hikers. It includes the Explorer, with a 7-inch hightop; the Challenger, with a 6-inch hightop; and the Pathfinder, which is lowcut.

As much as these new hiking boots may be a boon to mountaineers and their overtaxed feet, the manufacturers are even more excited that they may become standard knockabout campus wear. The potential for this looks good, especially in parts of the country where rain and snow dominate the winter months.

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